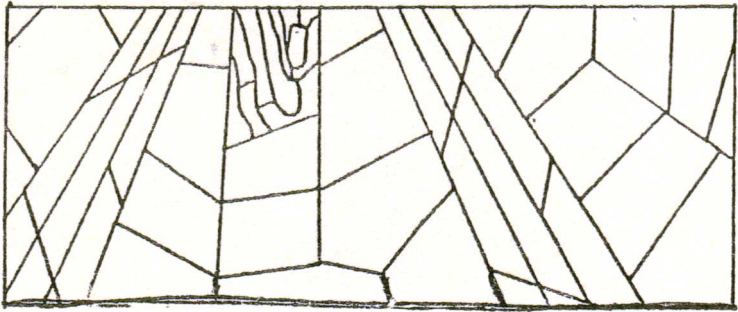
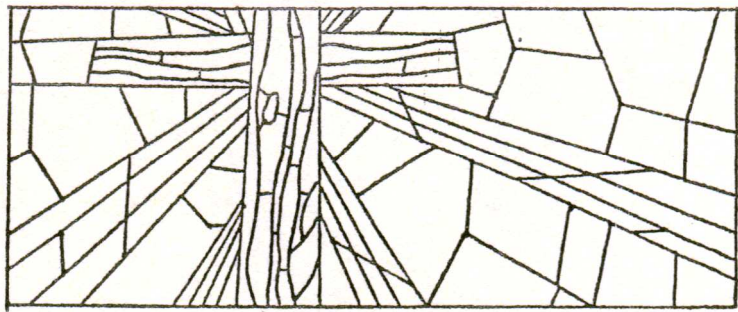
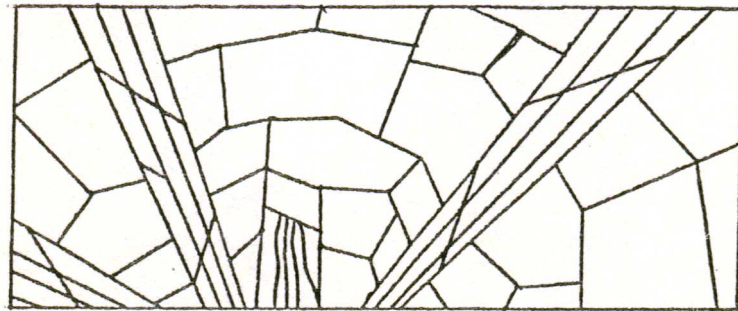
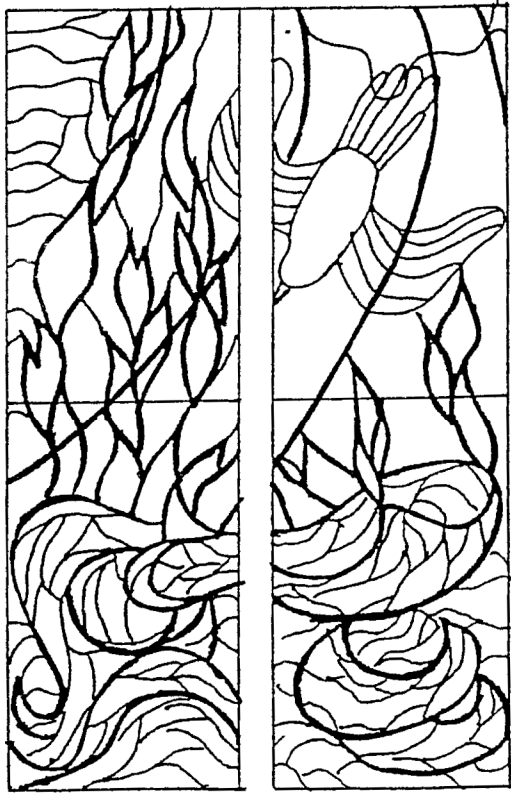


Saint Andrew's Church Stained Glass Windows





THE THEME OF THE WINDOWS

The general theme for the windows is the salvation history of the church. Within this overall construct, each of the windows has its own subject. In addition, the windows are thematically linked by recognizable but non-representational images. The windows also are intended to carry on the tradition of teaching the story of salvation so that children can be taught from them. It is our hope that the windows create a feeling of uplifting and celebration, and that the glass used does not set the congregation apart from the world outside.

In descending order the north windows are: the Resurrection, the Law and the Prophets, the Exodus, and the Creation. The east windows are: the Holy Spirit and the Life of the Church, the Passion, the Sacraments, and the Nativity. The windows in the chapel are the Holy Cross, and the Holy Spirit.

THE CREATION WINDOW

"In the beginning when God created the heavens and the earth, the earth was a formless void and darkness covered the face of the deep, while a wind from God swept over the face of the waters. "
- Genesis 1: 1

IN MEMORY OF
Harold Mears and Anne Lynne Chapman by
Michael and Elizabeth Mears



THOUGHTS ON THE CREATION WINDOW

The lower window shows chaos whether at the beginning of time, or presently. It is expressed by the random patches of color, the discordant shapes, and the bevels scattered about with no apparent cohesion or relationship. However, by placing the bevels within the discordant shapes and colors it is clear that, within all the chaos, the potential for creation and order exists. The brokenness is brought to order, and the disassociated parts are brought into relationship.

The red wave in the middle panel represents the Spirit of God acting in the world. The wave is divided into three sections to represent the fact that even at Creation Christ was present, as was the Holy Spirit. It is through the act of God that order occurs. The bevels begin to have relationship with each other and to the world around them. As they become ordered, they lead from darkness to the light. The darkness in the middle is now ordered and represents the "night" of the original creation, while the upper right portion of the window represents "day".

The hand of God extending down from the top panel shows that all creation begins and ends with God. In the beginning and at the end, God is present. All things come from God and return to God. Creation occurs when we give up control and allow God to act through us.

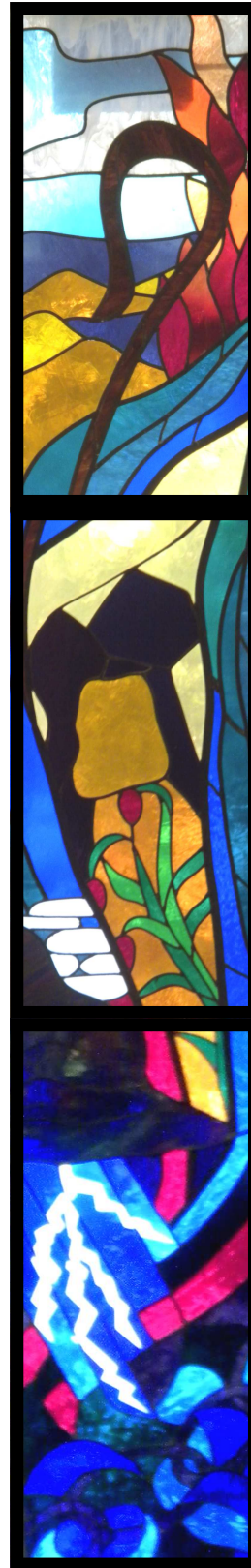
It is all such a mystery - nothing to something, disorder to order, the striving to create and the fact that we have no control over that which calls the work into being. If we finally tap into the purpose for which we were created, we become truly creative ourselves, and glorify God with our lives.

THE EXODUS WINDOW

"All the Israelites did just as the Lord had commanded Moses and Aaron. That very day the Lord brought the Israelites out of the land of Egypt, company by company." - Exodus 12: 50-51

IN MEMORY OF

Al and Eileen Halus, parents of Michael Halus
Ray Murray, father of Sue Wimmer
Dennis Murray, brother of Sue Wimmer
William and Ina Wimmer, parents of Derek Wimmer



THOUGHTS ON THE EXODUS WINDOW

The dark lower window expresses the oppression and hopelessness of the Israelites under slavery in Egypt. The chains represent their bondage. The water engulfs them, pulling them down - symbolic of the helplessness of the Israelites just as we might feel if caught in stormy water with the waves breaking over us and pulling us toward the mighty deep. The Israelites cried out to God, and he heard them, and sent Moses to tell Pharaoh to "let my people go." When Pharaoh refused time after time, God sent the ten plagues. Each time the Israelites waited to be freed, only to have their hopes dashed. The first plague turned all the water to blood - the red stream running across the middle of the bottom panel. The seventh plague, a hail storm with fire, is depicted by the storm. The ninth, darkness, and the final plague, the killing of all the first-born in the land, are both signified by the second stream of red.

The middle panel depicts the Passover. The Israelites took a bunch of hyssop, dipped it in the blood of a lamb, and smeared it on the doorposts. The plant shape represents this event and also foretells the palms of Palm Sunday and the blood of Christ, the Lamb, which was shed. The Israelites prepared unleavened bread to

consume on the night the angel of death passed over them, and then took that bread with them on their flight from Egypt - a precursor of the Bread of the Eucharist. The waters were divided into two parts, and the Israelites passed through the Red Sea on dry land toward the Promised Land. The three figures represent the people of Israel as an entity, and their leaders Moses, Aaron, and Miriam. The people

began their journey because of their faith in the promises that God had given them. Even when they were rebellious and unbelieving, God cared for them and provided sustenance by raining manna down from heaven.

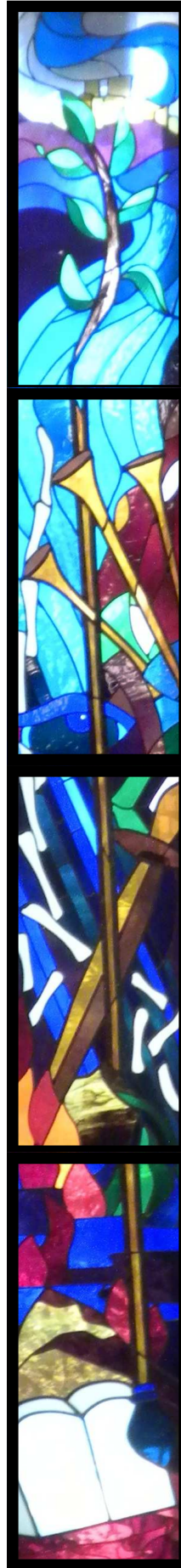
The top panel contains the staff, which is symbolic of many things. First, it represents God as a shepherd leading his people and caring for his flock, always bringing them back to the safety of his path. Second, it is the staff of Moses, which gave the signs, invoked the plagues, parted the Red Sea, and struck the rock from which the saving waters flowed. Third, the staff reminds us of God's assurance of constant care of us, even today. The Promised Land is seen toward the top of the panel. The pillar of cloud and fire led the Children of Israel by day and by night. At the top is the calm sky, which symbolizes the promise of freedom and the hope that the people of Israel received, and which we also receive

THE LAW AND THE
PROPHETS WINDOW

“Let justice roll down like waters, and
righteousness like an everflowing stream”
-Amos 5: 24

IN MEMORY OF

M. Clark and Mildred Teter Carruth,
Parents of David Carruth
Henry Bartels and Marie Edell Euler,
Parents of Betty Carruth
Wilfred and Ursula Hibbert, Richard
Alexander Woods, Eveline Wods Gless,
and Louis Gless,
By Richard and Jennie Hibbert
And
TO THE GLORY OF GOD AND
IN THANKSGIVING
By the choirs of Saint Andrew's



THOUGHTS ON THE LAW AND THE PROPHETS WINDOW

The bottom panel represents Moses' receiving the Ten Commandments, and God's covenant with his people through the Law. The red at the bottom represents the blood that Moses scattered on the people to seal the covenant. The tablets are the Ten Commandments which God commands his people to obey, with the admonition that those who do not will be cursed. The mountain is Mount Sinai, which is covered with cloud and fire at the presence of God.

The period of the prophets is represented beginning with the top portion of the bottom panel and continuing to the bottom portion of the third panel. The people of Israel turned away from the Lord and worshipped other gods, and disobeyed the commandments. God spoke to the people through the prophets, warning them of coming judgment and disaster if they did not turn from their ways and repent. These panels represent some of the judgments: the boiling pot pouring judgment down from the north, the plumbline, the devouring fire, the sword, the bones of the people scattered before their idols, the deluge of wrathful rain, the eye of God judging the people according to their ways, and the multitudes of people in the valley of decision.

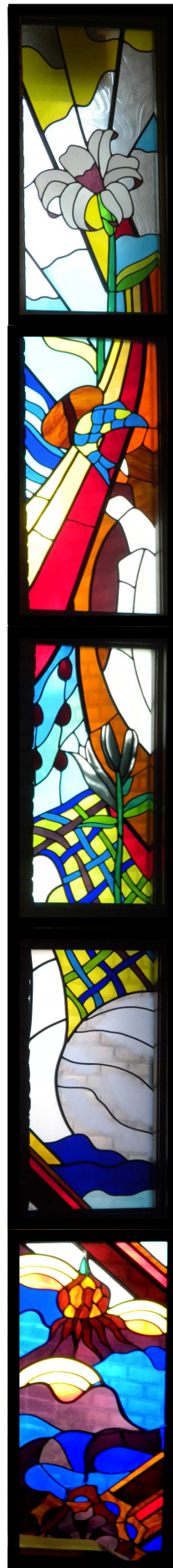
In the midst of this judgment, however, God holds out the promise that he will not completely destroy the people of Israel as his chosen people. The top portion of the third panel and the entire top panel represent God's promise of a new covenant with Israel. Through the prophets he tells the people of the great sadness their evil ways bring to him. He tells them that he will breathe a new breath of life into their dry bones and bring them once again to the land that he promised to their ancestors. He tells them to blow the trumpet, to gather the people, to turn from their evil ways to new life, to sing praises to his name, and he will forgive them. He will lead them home to streams of living water, where he will plant them and bring forth a new branch from the house of David. There will be a new Jerusalem. God will put a new spirit within them, and they will be his people, and he will be their God.

THE RESURRECTION WINDOW

*"But the angel said to the women, "Do not be afraid: for I know that you seek Jesus who was crucified. He is not here; for he has risen, as he said. Come, see the place where he lay."
-Matthew 28: 5-6*

TO THE GLORY OF GOD
AND IN LOVING MEMORY OF

Mary Ellen Tolsdorf, by her family and friends



THOUGHTS ON THE RESURRECTION WINDOW

Because the resurrection story begins with the crucifixion, the lower portion of the bottom panel contains an image of the crown of thorns . It is also very dark, with the colors and lead lines in a sort of chaotic swirl - the way the world must have seemed for those followers of Christ who had just witnessed his brutal crucifixion. The downturned cross running from the second panel into the first also alludes to the crucifixion. The three "sunrises" represent the three days between the crucifixion and Christ's rising from the dead. The lily corm superimposed on the story is in the dark underground, with only the hint of life beginning to emerge.

The lower portion of the second panel is dark. The large round object is the stone which was rolled away. In each gospel account it was women who went in the darkness of despair, before the sun had risen on the third day, and discovered the empty tomb. In each account, someone is present who talks to the women -angels, men, a gardener - in some accounts, glowing with a white brightness. The white figure, head bowed, represents the risen Christ. The woven-like area at the top of the second panel and bottom of the third represents the linen cloths in which his body was wrapped at death as it had been at his birth. The superimposed lily is now out of the ground and beginning to open - beginning to fulfill its true destiny and purpose in life. The five red seed-like shapes symbolize the five wounds of Christ and are seed-shaped because they contain the beginning of new life for all who accept Christ as their Savior.

The images at the top of the third panel and in the fourth panel represent Christ's appearances to this followers between the time of his resurrection and his ascension. The bands of color flowing upward symbolize the road to Emmaus, and move our eyes up to the lily in the top pane. The white figure to the right is Christ. The other two figures are the travelers to whom he appeared on the road, and who did not recognize him until he ate with them. The fish is a potent symbol of the Christ. In another Resurrection appearance, Christ told fishermen to cast their nets on the right side of the boat, and when they did, it was so heavy with fish they almost could not pull it in. The fish was also the symbol of recognition of the early Christians. Christ fed his followers bread and fish. The loaf of bread represents this, and the red where the loaf is broken is a symbol of the bread and wine of Eucharist. The water image to the left is both the water of Galilee and a foretelling of the sacrament of baptism. The rainbow-like colors represent God's new covenant with humanity.

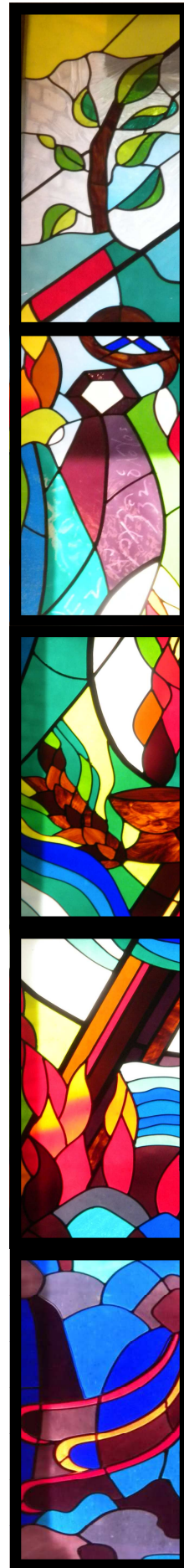
THE HOLY SPIRIT AND LIFE OF THE CHURCH WINDOW

*“day by day, as they spent much time together
in the temple, they broke bread at home and
ate their food with glad and generous hearts,
praising God and having the good will of all
the people. And day by day the Lord added to
their number those who were being saved.”*

-Acts 2: 46-47

TO THE GLORY OF GOD

And in thanksgiving for the ministry of the
Reverend Randall Leavitt Prior, D. Min.
by his congregation, family and friends.



THOUGHTS ON THE HOLY SPIRIT AND LIFE OF THE CHURCH WINDOW

Once again the lower portion of the bottom panel is dark, reflecting the dark void of creation over which the spirit of God moved. The three red wave-like images represent that spirit and the three persons of the triune God which have been present from the beginning: Father, Son and holy Spirit. In the upper portion of the lower panel and lower portion of the second panel are images which represent the disciples gathered together in the room on the day of Pentecost.

The second panel shows the tongues of fire that appeared over the heads of the disciples as the Holy Spirit descended on them, when they began to speak in other tongues as the spirit enabled them to do. The water image represents Peter's exhortation that they turn from sin and be baptized. The upright cross which extends into the panel above symbolizes the risen Lord. The white portion of the circle represents our unbroken fellowship with God through Christ.

The middle panel shows the symbols of the sacraments which Christians share—the water of baptism and the bread (wheat) and cup of the Eucharist. The flames represent the promise of Christ that the Holy Spirit would come upon the Church to inspire, empower, and guide it into all truth. Again, there is a portion of the circle of unending fellowship.

Christ's promise "that when two or three are gathered in my name, there am I in the midst of them" is symbolized by the images of the three people in the fourth panel. These figures represent the Church as the body of Christ now present on the earth. The flame again shows the presence of the Holy Spirit. The lettering sandblasted in the glass of the one figure is Greek: "In the beginning was the Word." The shepherd's crook symbolizes God leading his flock, and the enclosed St. Andrew's cross represents the Rev. Randall Prior's leading the flock here at St. Andrew's, Burke.

The most prominent image of the top panel is the branch which recalls the references to Christ as the vine and Christians as the branches. The seven leaves symbolize the gifts of the Spirit which we receive by God's grace.

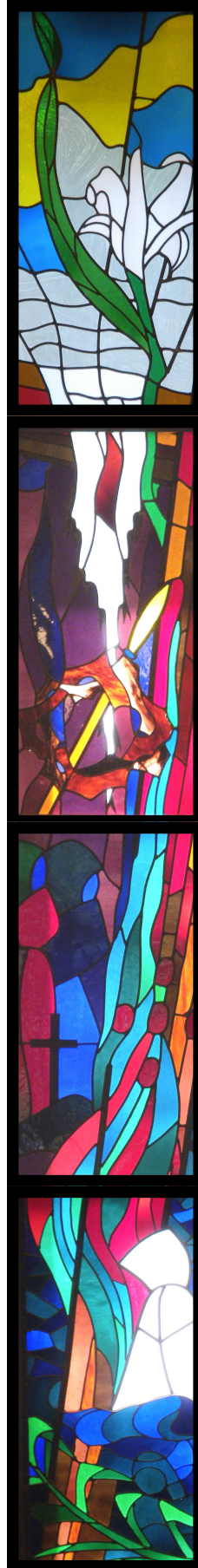
THE PASSION WINDOW

"When they came to the place that is called the Skull, they crucified Jesus there with the criminals, one on his right and one on his left. Then Jesus said, 'Father, forgive them, for they do not know what they are doing.'"

-Luke 23: 32-34

IN MEMORY AND IN HONOR OF

Helen Moore Williams,
by Mr. and Mrs. Harrison Williams III and family.
Ralph A. McIninch,
by the McIninch family.
The Rev. Robert C. Blackington, Jr.,
Bessie Sophia and Fred Jennings,
Bernice Campbell and Orval McKinley O'Toole,
by Jim and Shelle Jennings.
Their parents and their children
by Jim and Margaret Anderson



THOUGHTS ON THE PASSION WINDOW

This window is composed of four panels. The design and colors of the window express the anguish, the promise, and some of the events of the crucifixion.

In the lower portion of the bottom panel is a branch which was thrown in Jesus' path on Palm Sunday as he rode in triumph into Jerusalem. That excitement and welcoming preceded immeasurable anguish, represented by the dark background of the lower panel which extends into the second panel. The jagged lines symbolize the shattered world of Jesus and his followers. The solitary white figure is Jesus as he prays in Gethsemane for the grace and strength to accept his fate. His tears fall like drops of blood. He has foretold desertion by his followers and denial by Simon Peter. This abandonment is represented by the large dark area just under the figure of Jesus. He is alone to face the sin and brokenness of the world.

As the events of the passion unfold, Pilate gives the crowd an opportunity to release him, but instead they demand his death: "Crucify him!" Jesus is taken to Golgotha, the Place of the Skull, and crucified between two criminals. He is nailed to the cross, and his blood runs over the wood of the cross. In the second panel, Golgotha, with the three crosses, is in a darkened background, because, at noon a darkness came over the whole land, and remained until three in the afternoon. The five seed-like drops of blood represent the five wounds of Christ, and, seed-like, represent the promise of new life. In the background is a group of people. Three of them are the followers of Jesus who witnessed the events of the crucifixion. The red figure represents each of us today who can stand at the foot of the cross, remember Christ's crucifixion, and receive the promise of life with him. The blood flowing down is the new covenant in Christ's blood.

The third panel shows the crown of thorns and the purple robe which Christ wore, when the crowd mocked him before his crucifixion. The purple also represents the curtain of the temple torn in two from top to bottom as Christ breathed his last. The jagged white shape represents the tear and the last breath of Jesus as he gave up his spirit (the single flame). The spear was used to pierce Jesus' side. From that wound flowed blood mixed with water - living water. The purple also represents Jesus' clothes for which the soldiers cast lots.

The most eye-catching symbol in the top panel is the lily with its green leaf. This represents the new life possible to each of us who share in Christ's suffering and death. The white woven-like area represents the shroud in which Christ's body was wrapped. The clouds and sky symbolize heaven - "from now on you will see the Son of Man "...coming on the clouds of heaven" - and we who have died with Christ are promised "that everyone who believes in him shall not perish, but have eternal life."

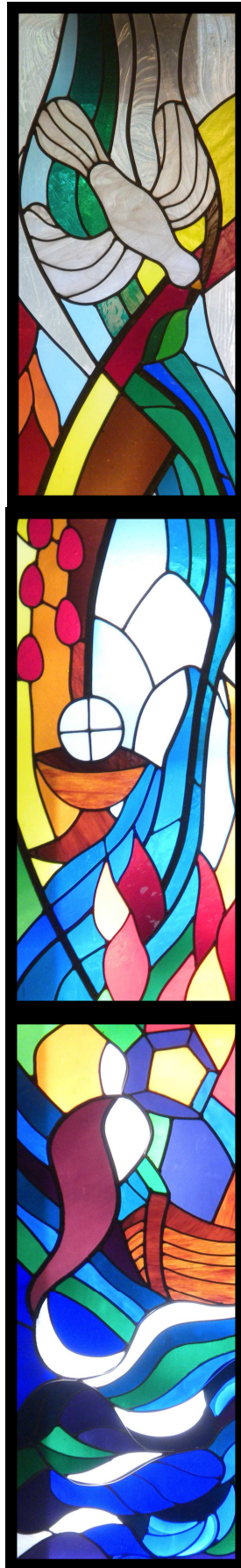
THE SACRAMENT WINDOW

*"So those who welcomed his message
were baptized... They devoted them-
selves to the apostles' teaching and
fellowship, to the breaking of bread
and the prayers. "*

-Act2: 41-42

IN MEMORY OF

Jeanne Hernon Wagar, by Robert Wagar



THOUGHTS ON THE SACRAMENT WINDOW

The imagery in this window is based mostly on water, From the beginning of time water has had symbolic significance in salvation history, and will continue to do so into the future . The blessing over the water found in the Baptism service in the Book of Common Prayer contains wonderful images of the part water has played in our salvation history, some of which are depicted in the window. In the bottom panel the water is tossed and turned, rough with whitecaps, the chaos at creation before the spirit of God moved over the water. In the middle of that panel the water separates in two directions with three figures moving through it, as with the passing of the people of Israel through the Red Sea from slavery to freedom, hi the middle panel, the water flows up and unites with the white Christ figure, symbolizing our union with Christ in the act of baptism, hi the top panel the water flows up and out the top of the panel; it can also been as flowing down, showing that all things come from God freely given by his grace

In the bottom panel the dark, churning water represents man's condition when separated from God. The story of the Great Flood and God's loving kindness toward Noah and his family is shown by the Ark. The three figures represent not only the Israelites crossing the Red Sea, but all generations. Men and women have the choice and opportunity to turn from the darkness and slavery of sin (the lower left panel) to the light and freedom (the middle and upper panels). This spiritual transformation is symbolized in the act of baptism. The flames ascending from the lower panel into the middle panel represent our renunciation of Satan, and the Holy Spirit present at baptism.

In the middle panel the water flows up and becomes part of the white figure of Christ, whose head is bowed in thankfulness. Giving thanks is part of the sacrament of the Holy Eucharist. The cup represents the blood of the Eucharist, and the white host with the cross, the body. The five seed-like shapes, drops of blood, symbolize the new life given to each of us through the shedding of Christ's blood and our participation in the act of the Eucharist. The large circle running through the middle panel represents our sharing in unbroken fellowship with God by becoming part of Christ through the sacraments of Baptism and Eucharist.

The circle and water continue through the top panel, symbolizing the eternal nature of Christ. The flames are God's presence with us in the person of the Holy Spirit. The descending dove with the olive leaf in its beak recalls the Noah story in the bottom panel, as well as the Holy Spirit descending in the form of a dove at Christ's baptism. It is God's grace and love freely given to each of us, undeserved and unearned. In this window the water flows on out the top (or down from the top) creating a back-and-forth dynamic, showing that all things come from and return to God. The lines flowing out the top symbolize movement toward Heaven.

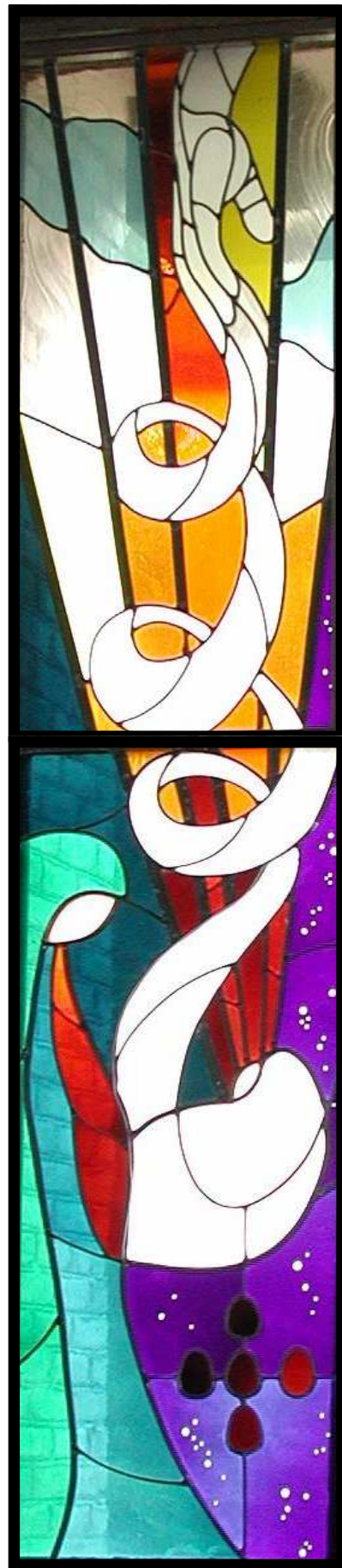
THE NATIVITY WINDOW

“And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father’s only son full of grace and truth”

-John 1: 14

IN MEMORY OF

Alma Thornton Palmer,
By her husband Willis Palmer and family



THOUGHTS ON THE NATIVITY WINDOW

In all the wonderful details of the Nativity story, the central and most important fact is sometimes glossed over—that it was a magnificent act of God’s love to become human in Jesus so that we might know God and become God’s people.

The five red drops of blood in the bottom panel reminds us of the destiny of this child. In all the glory, praise and celebration of his birth, the ultimate purpose of his life was our redemption. The baby Jesus floats in a cosmic heaven, reminding us of the timelessness of his existence for all time and for all people. The whiteness of the baby is contrasted with the darkness around him, thus “the light shines in the darkness.” The figure of Mary is pregnant, with flames on her body, showing that the Holy Spirit acted through her to create the Christ, and that he was the Son of God from the beginning. At the same time, the Christ Child has emerged from her belly, which portrays his humanity.

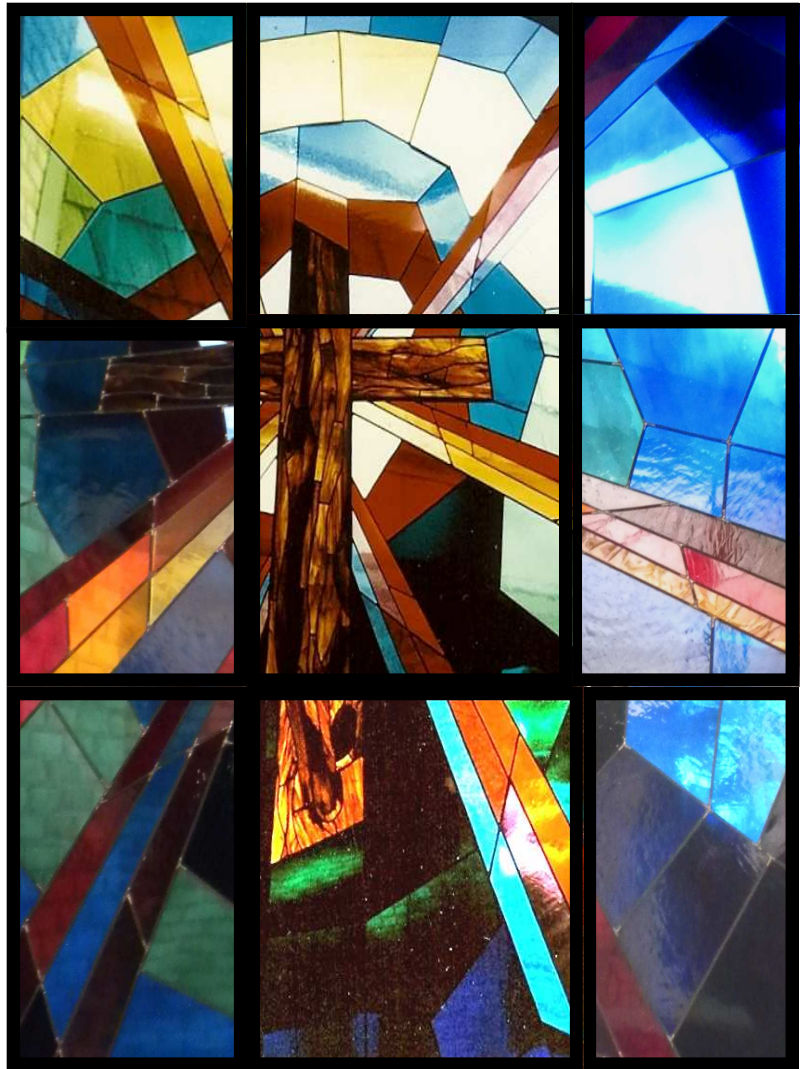
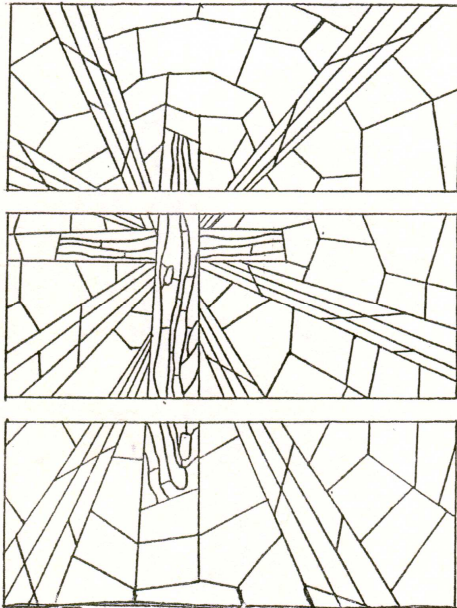
In the middle panel the white light spirals down from the hand of God. This spiral represents the bands of cloth with which Mary wrapped the child, and his humble beginnings. It is a unique shape which symbolizes the unique act of God in his Son, and shows the unbroken connection between the Father and the Son. The action spirals both downward from the Father and upward from the Son in a joyful union. The rays of color which converge on the Son represent the dawn of a new creation, and also the rays of the star which came to rest over the child in the Nativity story.

In the top panel the hand of God is again involved in the creative process and is transformed through the white spiral into the Son.

THE HOLY CROSS WINDOW

*"May I never boast of anything except
the cross of our Lord Jesus Christ, by
which the world has been crucified to
me, and I to the world."*

-Galatians 6: 14



THE HOLY CROSS WINDOW

The Holy Cross Window located just behind the altar of the chapel features a simplicity of design. This was done to ensure compatibility with the architecture of the building, and, because the window is so close to the chapel seating, an uncluttered design was chosen to give a feeling of greater depth, so that the viewer could be "pulled into" the window.

In creating this window, the artist wanted to convey the feeling of energy. Even though an horrific death occurred on it, the cross also gives life, spirit, and hope to inspire us today, just as it did for the disciples who lived, worked, and worshipped with Jesus. Christ's physical body may have been killed on the cross, but empty, it stands as a sign of hope and new life for us.

The concentric circles of color radiating out from the cross and the rays of color bursting from behind it convey this energy. The central focus is the cross, which is set just off-center. As the circular bands of color move out from the cross, the colors cool, with the warmest colors being the white light just behind the cross enclosed by the circular band of red. In each band of color the glass is darker and denser in the lower portion, shading to lighter and brighter at the top. This serves two purposes. From a practical view, the dark dense glass obscures the foot traffic which occurs just outside the window, and, from an aesthetic view, the change from dark dense glass at the bottom of the window to light bright glass at the top creates an uplifting feeling.

Seven rays of light were chosen because seven is a significant number throughout Biblical text — the seven days of creation, seven gifts of the spirit, etc.

Each of the rays is divided into three bands, symbolizing the Trinity. Four rays are composed of cool colors, representing the four gospel evangelists. The cross is designed with sinuous lines, some of which suggest a human form. The clear glass with wispy white streaks in the circle just behind the cross suggests spirit, clouds, sky, eternity, and is designed to take the viewer from the confines of the chapel into the world beyond.

THE HOLY SPIRIT WINDOW

"...he saw the heavens torn apart and the Spirit descending like a dove upon him. And a voice came from heaven, 'You are my Son, the Beloved; with you I am well pleased.'"

-Mark: 10-11

TO THE GLORY OF GOD

by David and Brenda Jessel



THOUGHTS ON THE WINDOW OF THE HOLY SPIRIT

The first impact of this window is movement — life and energy. The window is light in color and line, so that it conveys the feeling of a positive energizing presence. Because one of the major uses of the chapel is for services for children in the Learning Center and the Preschool, the message of this window is conveyed using literal images rather than abstractions.

The recurrent themes and images of the Holy Spirit are water, fire, wind, and the dove. These images occur in the Bible in passages not related specifically to the Spirit theme, which makes them wonderful for this window. Not only do these images convey the message of this window, but since they also call to mind many other stories in both the Old and New Testaments, the window is a valuable learning/teaching tool as well as a point of departure for anyone sitting in the chapel and allowing his/her mind to be open for remembrances of Biblical stories and themes.

HISTORY OF THE WINDOW PROJECT AT SAINT ANDREWS CHURCH, BURKE, VIRGINIA

In 1991 the Reverend Randall Prior, Rector of Saint Andrew's Church, contacted Elizabeth Mears concerning a project to create stained glass windows for the nave (sanctuary) of the church. She had in the three years previous designed and fabricated windows for the two spaces in the chapel.

Reverend Prior felt that a general plan for the windows in the sanctuary should be developed before proceeding with the project. The design of the space imposed certain design constraints. The nave is located in a rather starkly contemporary building. The walls are constructed of tan brick, and all the furnishings are of oak in a very clean-line style. The only color in the interior is from the carpeting which covers the floor and continues up the dorsal screen located behind the altar — it is a cool red. There are eight windows, four on each side wall, extending out from the altar, and descending in height from twenty feet to nine feet. Each window is approximately two feet wide, and they are each separated by approximately fifteen feet of brick wall.

The design problems of these windows were several. First, due to the tall narrow shape, the designs would need to lead the viewer's eye up through the entire window and back down again, within getting stuck in any one part. This was accomplished through the use of the lines chosen, and the distribution of color. Second, due to the expanse between the windows, a feeling of unity from one to another was needed. This was effected by creating a set of symbols which would have a continuity of meaning from window to window. Third, due to the stark interior and neutral to cool color scheme in the sanctuary, warmth was needed in the interior. This was accomplished through the use of medium to dark tints of glass in warm tones. Fourth, due to the orientation of the walls, with one facing east and the other north, both walls needed to have equal strength. This was accomplished through the use of more blues and greens on the north wall, with greater contrasts. Fifth, due to the differences in the height of the windows, the images needed to be kept in the same scale from the very tall to the very short. Lastly, due to the outside view (of a shopping center and parking lot on the north side), it was important to obscure that view without totally excluding it. This was effected through the use of glass with enough texture to mute the view beyond without totally eliminating it.

A committee was convened consisting of Reverend Prior, the artist, Elizabeth Mears, and two lay members of the congregation, Martha Turner and Donna Osthaus. After several meetings of the committee, the consensus was that the general theme for the windows should be the salvation history of the church, and that, within that general theme, each of the windows should have its own subject. In addition, the committee decided that the windows should have recognizable but non-representational images, that there would be no painting of the glass

which might obscure light entering the nave, that the windows would carry on the tradition of teaching the story of salvation so that children could be taught from them, that the windows would create an uplifting feeling of celebration, and that the glass used would not set the congregation apart from the world outside.

Given these parameters and constraints, the artist set to work. For each window the first step was research. The artist read as much scripture as possible relating to each theme, as well as other pertinent reference materials, taking notes on visual images which could be used in the final designs. She then created a scale drawing and color rendering for each window, with a legend of scripture accompanying the drawing. Once the initial design for a window was complete, the committee met again to review it. Sometimes the committee would suggest changes, and the design was then reworked, if necessary. When the design was approved by the committee, it was presented to the vestry for final approval. After final approval of the design, the artist drew the full-scale cartoon and glass was selected. The glass chosen is hand-blown and imported from Germany, France, and England. It has a clarity of color which is almost jewel-like, and is semi-transparent; there are thus wonderful reams and striations which refract the light passing through and obscure images beyond. Using this antique glass, the artist began to fabricate the windows. The length of time for this phase varied according to the size of the window.

Once the window was complete with glazing and reinforcing, installation was scheduled. The installation team was headed by Michael Mears and included volunteer members of the congregation. Weather conditions were not always ideal, but in each case, the team persevered to complete a successful installation. The windows varied from five separate panels in the tallest to two panels in the shortest. The installation process first required the removal of the existing clear glass panels. The bottom stained glass panel in each window was then set into the existing movable aluminum frame, to enable the window to be opened. The remaining upper panels were set into the existing wood frames and caulked into place. For all the panels, exterior glazing was applied for protection. This was accomplished through the use of poly-carbonate sheets of one-quarter inch thickness set into custom-made anodized aluminum frames, which were screwed in place on the outside of the stained glass panels. From the exterior, each window was set into a window well, thirty inches deep by twenty-four inches wide, in the wall. Because the ground below is uneven, a wood scaffolding was devised with a platform on which one person could stand. The platform was moved up as each panel was set into place. Mike Mears worked from the platform, with assistants on ladders both inside and out.

The final window was installed on April 9, 1994, with the final dedication taking place the following June 14, 1994.

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ARTIST BIO

Elizabeth Mears is a full time, award winning, studio artist who creates objects in glass and mixed media primarily through the glass blowing technique of Flamework. She studied at Penland School of Crafts, Pilchuck Glass School, and the Studio of the Corning Museum of Glass, receiving scholarships and eventually teaching at those same venues, as well as others. Her book, *FLAMEWORKING*, was published in 2003 by Lark Books, and she is a contributing author to *PENLAND BOOK OF GLASS* published in 2009 by Lark Books. In 2009 Mears was named a Master Artist for the state of Virginia. Mears' creations are represented by galleries throughout the nation and are included in numerous private, corporate (Mellon Bank Headquarters), and museum collections (Racine Art Museum, LOWE Museum) and have also been included in numerous magazine articles focused on contemporary glass art and books including: *Women Working in Glass, Formed of Fire, 500 Glass Objects, Contemporary Lampworking, and Etched Glass*. In 2009-2010 she is the only three dimensional artist from four selected whose creations hang in the Virginia Senate office on Capitol Hill in Washington DC to represent the arts for the state.